



# Fashion Technology and Design 120

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Department of Education and Early Childhood Development  
Curriculum Branch

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# Table of Contents

|   |          |
|---|----------|
| <b>Acknowledgments</b> .....                              | <b>3</b> |
| <b>1.Introduction</b> .....                               | <b>5</b> |
| 1.1Mission and Vision of Educational System .....         | 5        |
| 1.2New Brunswick Global Competencies .....                | 5        |
| <b>2.Pedagogical Components</b> .....                     | <b>3</b> |
| 2.1Pedagogical Guidelines .....                           | 3        |
| <i>Diverse Cultural Perspectives</i> .....                | 3        |
| <i>Universal Design for Learning</i> .....                | 3        |
| <i>English as an Additional Language Curriculum</i> ..... | 4        |
| 2.2Pedagogical Guidelines .....                           | 3        |
| <i>Assessment Practices</i> .....                         | 3        |
| <i>Formative Assessment</i> .....                         | 4        |
| <i>Summative Assessment</i> .....                         | 4        |
| <i>Cross Curricular Literacy</i> .....                    | 4        |
| <b>3.Subject Specific Guidelines</b> .....                | <b>3</b> |
| 3.1Rationale .....  | 3        |
| 3.2Course Description.....                                | 3        |
| 3.3Curriculum Organizers and Outcomes.....                | 4        |
| <i>Organizers</i> .....                                   | 4        |
| <i>Outcomes</i> .....                                     | 5        |
| <i>Learning Outcomes Summary Chart</i> .....              | 6        |
| <b>4.Curriculum Outcomes</b> .....                        | <b>7</b> |

|   |           |
|---|-----------|
| <b>5.Bibliography .....</b>                   | <b>17</b> |
| <i>Common Content .....</i>                   | <i>17</i> |
| <i>Subject Specific.....</i>                  | <i>17</i> |
| <b>6.Appendices .....</b>                     | <b>18</b> |
| 6.1 New Brunswick Global Competencies .....   | 18        |
| 6.2 Universal Design for Learning (UDL) ..... | 20        |
| <b>7.Resources .....</b>                      | <b>21</b> |

# 1. Introduction

## 1.1 Mission and Vision of Educational System

The New Brunswick Department of Education and Early Childhood Development is dedicated to providing the best public education system possible, wherein all students have a chance to achieve their academic best. The mission statement for New Brunswick schools is:

*Each student will develop the attributes needed to be a lifelong learner, to achieve personal fulfillment and to contribute to a productive, just and democratic society.*

## 1.2 New Brunswick Global Competencies

New Brunswick Global Competencies provide a consistent vision for the development of a coherent and relevant curriculum. The statements offer students clear goals and a powerful rationale for schoolwork. They help ensure that provincial education systems' missions are met by design and intention. The New Brunswick Global Competencies statements are supported by curriculum outcomes.

New Brunswick Global Competencies are statements describing the knowledge, skills and attitudes expected of all students who graduate high school. Achievement of the New Brunswick Global Competencies prepares students to continue to learn throughout their lives. These Competencies describe expectations not in terms of individual school subjects but in terms of knowledge, skills and attitudes developed throughout the curriculum. They confirm that students need to make connections and develop abilities across subject boundaries if they are to be ready to meet the shifting and ongoing demands of life, work and study today and in the future.

**See Appendix 6.1.**

## 2. Pedagogical Components

### 2.1 Pedagogical Guidelines

#### Diverse Cultural Perspectives

It is important for teachers to recognize and honour the variety of cultures and experiences from which students are approaching their education and the world. It is also important for teachers to recognize their own biases and be careful not to assume levels of physical, social, or academic competencies based on gender, culture, or socio-economic status.

Each student's culture will be unique, influenced by their community and family values, beliefs, and ways of viewing the world. Traditional aboriginal culture views the world in a much more holistic way than the dominant culture. Disciplines are taught as connected to one another in a practical context, and learning takes place through active participation, oral communication, and experiences. Immigrant students may also be a source of alternate world views and cultural understandings. Cultural variation may arise from the differences between urban, rural, and isolated communities. It may also arise from the different value that families may place on academics or athletics, books, or media, theoretical or practical skills, or on community and church. Providing a variety of teaching and assessment strategies to build on this diversity will provide an opportunity to enrich learning experiences for all students.

#### Universal Design for Learning

The curriculum has been created to support the design of learning environments and lesson plans that meet the needs of all learners. Specific examples to support Universal Design for Learning for this curriculum can be found in the appendices. The **Planning for All Learners Framework** will guide and inspire daily planning.

**See Appendix 6.2**

### English as an Additional Language Curriculum

Being the only official bilingual province, New Brunswick offers the opportunity for students to be educated in English and/or French through our public education system. The EECD provides leadership from K-12 to assist educators and many stakeholders in supporting newcomers to New Brunswick. English language learners have opportunities to receive a range of instructional support to improve their English language proficiency through an inclusive learning environment. EECD, in partnership with the educational and wider communities offer a solid, quality education to families with school-aged children.

## 2.2 Assessment Guidelines

### Assessment Practices

Assessment is the systematic gathering of information about what students know and are able to do. Student performance is assessed using the information collected during the evaluation process. Teachers use their professional skills, insight, knowledge, and specific criteria that they establish to make judgments about student performance in relation to learning outcomes. Students are also encouraged to monitor their own progress through self-assessment strategies, such as goal setting and rubrics.

Research indicates that students benefit most when assessment is regular and ongoing and is used in the promotion of learning (Stiggins, 2008). This is often referred to as formative assessment. Evaluation is less effective if it is simply used at the end of a period of learning to determine a mark (summative evaluation).

Summative evaluation is usually required in the form of an overall mark for a course of study, and rubrics are recommended for this task. Sample rubrics templates are referenced in this document, acknowledging teachers may have alternative measures they will apply to evaluate student progress.

Some examples of current assessment practices include:

|                           |                                 |
|---------------------------|---------------------------------|
| • Questioning             | • Projects and Investigations   |
| • Observation             | • Checklists/Rubrics            |
| • Conferences             | • Responses to texts/activities |
| • Demonstrations          | • Reflective Journals           |
| • Presentations           | • Self and peer assessment      |
| • Role plays              | • Career Portfolios             |
| • Technology Applications | • Projects and Investigations   |

## Formative Assessment

Research indicates that students benefit most when assessment is ongoing and is used in the promotion of learning (Stiggins, 2008). Formative assessment is a teaching and learning process that is frequent and interactive. A key component of formative assessment is providing ongoing feedback to learners on their understanding and progress. Throughout the process adjustments are made to teaching and learning.

Students should be encouraged to monitor their own progress through goal setting, co-constructing criteria and other self-and peer-assessment strategies. As students become more involved in the assessment process, they are more engaged and motivated in their learning.

Additional details can be found in the Formative Assessment document.

## Summative Assessment

Summative evaluation is used to inform the overall achievement for a reporting period for a course of study. Rubrics are recommended to assist in this process. Sample rubrics templates are referenced in this document, acknowledging teachers may have alternative measures they will apply to evaluate student progress.

For further reading in assessment and evaluation, visit the Department of Education and Early Childhood Development's Assessment and Evaluation site [here](#).

## Cross Curricular Literacy

Literacy occurs across learning contexts and within all subject areas. Opportunities to speak and listen, read and view, and write and represent are present every day -in and out of school.

## 3. Subject Specific Guidelines

### 3.1 Rationale

Fashion Technology and Design 120 is designed to prepare students for future careers in the fashion design industry. Students will engage in problem solving and decision making, task and process analysis, and improve time management skills while exploring industry standards and practices.

Through practical activities learners will apply various sequential creative processes to assist them in gaining a better understanding of the fashion design and construction process. Learners will also examine the business of fashion including apparel production, marketing, and promotion. The impact of current means of production and exploration of ethical and sustainable practices will be evaluated.

The goal of Fashion Technology and Design 120 is to empower students to make a positive difference in their lives, their families, and their communities.

### 3.2 Course Description

This course has a fundamental aim of improving the life of individuals, their families, and their communities through the development of healthy and sustainable practices. Using the content of Fashion Technology and Design, students will address “perennial practical problems” of everyday life that recur over time and generations (Smith, 1991). Students will leave equipped to act as civil participants and empowered to challenge pressing issues of social and ecological justice (Dupuis, 2017).

This course aims to cultivate the need and desire of students to follow safe work practices and to develop the language and work skills of the trade. It incorporates a hands-on approach of both project-based and experiential learning with the interdisciplinary skills of observation, reflection, documentation, purposeful/intentional planning, goal setting, decision making, and problem solving.

Students will have the opportunity to create, learn, and explore in the field of fashion design. In addition to theory, students will work hands on with a variety of technologies to create their own designs. Students will develop sketching techniques to create

fashion illustrations, learn the basics of pattern drafting and garment construction, put together a design portfolio, and learn about fashion marketing and promotion. Students are encouraged to challenge the status quo of the fashion industry to create a more ethical and sustainable future.

Fashion Technology and Design 120 is primarily skills based and project based. As such, the “process” is just as important as the “product”. Teachers will act as an instructor but also as a facilitator. Assessments should reflect what students know as well as what they can do.

Student portfolios and teacher conferences are the recommended means for assessing student progress. The rigour of the course is such that an exam is not required. Teachers may choose to assign an exit project in place of the exam. Interviews may be scheduled during exam week for students to share portfolios and demonstrate their learning.

### **3.3 Curriculum Organizers and Outcomes**

#### **Outcomes**

The New Brunswick Curriculum is stated in terms of general curriculum outcomes, specific curriculum outcomes and achievement indicators.

**General Curriculum Outcomes (GCO)** are overarching statements about what students are expected to learn in each strand/sub-strand. The general curriculum outcome for each strand/sub-strand is the same throughout the grades.

**Specific Curriculum Outcomes (SCO)** are statements that identify specific concepts and related skills underpinned by the understanding and knowledge attained by students as required for a given grade.

## Learning Outcomes Summary Chart

|              |   |
|--------------|---|
| <b>GCO 1</b> | <b>Students will evaluate the world of fashion by examining its origins and influences.</b> |
| SCO 1.1      | Students will examine the various reasons people wear clothing and how it is produced.      |
| SCO 1.2      | Students will develop the correct vocabulary to discuss clothing and fashion.               |
| SCO 1.3      | Students will assess the role of fashion designers and how they shape the industry.         |

|              |  |
|--------------|--|
| <b>GCO 2</b> | <b>Students will discover the elements, principles, and influences of design considered by a fashion designer in the developmental stages of a collection.</b> |
| SCO 2.1      | Students will analyse how designers use the elements and principles of design in the design process.   |
| SCO 2.2      | Students will assess a variety of other considerations that influence designers in the developmental stages of a collection.                                   |

|              |   |
|--------------|---|
| <b>GCO 3</b> | <b>Students will practice being a fashion designer and develop their design process from inspiration to creation.</b> |
| SCO 3.1      | Students will investigate a variety of inspirational sources to develop a vision for their designs.                   |
| SCO 3.2      | Students will conceptualize their designs through fashion illustration.   |

|         |   |
|---------|---|
| SCO 3.3 | Students will practice the basics of pattern drafting and apply their learning in the creation of their own design. |
|---------|---|

|              |   |
|--------------|---|
| <b>GCO 4</b> | <b>Students will demonstrate safe procedures and proper use of equipment in the workplace while applying industry standard construction techniques.</b> |
| SCO 4.1      | Students will discover safe procedures, common potential hazards in the lab and workplace, and demonstrate safe use of equipment and tools.             |
| SCO 4.2      | Students will identify and understand the basic functions of the technology required for garment construction.  |
| SCO 4.3      | Students will apply machine sewing techniques to a professional standard.   |

|              |   |
|--------------|---|
| <b>GCO 5</b> | <b>Students will explore the business of fashion from production, through presentation, to marketing and promotion.</b>   |
| SCO 5.1      | Students will research various production options for specific garments, their associated costs, and their global impact. |
| SCO 5.2      | Students will create a portfolio of designs in preparation for a professional business plan presentation.                 |
| SCO 5.3      | Students will market designs by implementing promotional strategies specific to the fashion industry.                     |

## 4. Curriculum Outcomes

### GCO 1 Students will evaluate the world of fashion by examining its origins and influences.

|   |                |  |
|---|----------------|--|
| <b>SCO 1.1</b> Students will examine the various reasons people wear clothing and how it is produced.   |                |  |
| <b>Concepts and Content</b>   |                | <b>I Can – exemplars:</b>  |
| Reasons Humans Wear Clothing <ul style="list-style-type: none"> <li>• Historical (Protection)</li> <li>• Psychological (Identification, Modesty, Decoration)</li> </ul> Production <ul style="list-style-type: none"> <li>• Textile Creation</li> <li>• Garment Construction</li> </ul> |                | I can demonstrate the historical and psychological reasons that people wear clothes.<br><br>I can differentiate between a fibre and fabric.<br><br>I can understand the basic properties of fibre and fabric.<br><br>I can identify where my clothing was made.<br><br>I can evaluate my clothing’s production process.<br><br>I can question my clothing’s ethical dimension. |
| <b>Resources</b>  |                |  |
| <b>Video</b>  | <b>Website</b> | <b>Document</b>  |
|   |                | Louise Liddell and Carolee Samuels, <i>“Apparel Design, Textiles &amp; Construction”</i> , 11th Edition, 2018.<br><br>Mary G. Wolfe, <i>“Fashion”</i> , 7th Edition, Goodheart-Wilcox, 2018. (Textbook and Student Workbook)   |

| <b>SCO 1.2   Students will develop the correct vocabulary to discuss clothing and fashion.</b>  |                |  |
|---|----------------|--|
| <b>Concepts and Content</b>   |                | <b>I Can – exemplars:</b>  |
| <p>Fashion Cycles</p> <ul style="list-style-type: none"> <li>• Creation, Observation, Adaptation, Establishment, Saturation, Replacement.</li> </ul> <p>Industry Language</p> <ul style="list-style-type: none"> <li>• Fashion, Style, Apparel, Garment, Silhouette, Trend, High Fashion, Avant-Garde, Fad/Craze, Vintage, Classic, Haute Couture, Copies, Knock-offs, Ready-to-Wear, etc.</li> </ul> <p>Garment Parts and Styles</p> <ul style="list-style-type: none"> <li>• Parts (Neckline, Collars, Sleeves)</li> <li>• Styles (Blouse and Shirt, Skirt, Pants, Dress, Jackets and Coats)</li> </ul> |                | <p>I can explain the life cycle of a fashion item.</p> <p>I can critique a fashion items environmental implications.</p> <p>I can apply essential terminology used in the fashion industry.</p> <p>I can compare the various parts of specific garments.</p> <p>I can distinguish styles of specific garments.</p> |
| <b>Resources</b>  |                |  |
| <b>Video</b>  | <b>Website</b> | <b>Document</b>  |
|   |                | <p>Louise Liddell and Carolee Samuels, <i>“Apparel Design, Textiles &amp; Construction”</i>, 11th Edition, 2018.</p> <p>Mary G. Wolfe, <i>“Fashion”</i>, 7th Edition, Goodheart-Wilcox, 2018. (Textbook and Student Workbook)</p>  |

|  |                |   |
|--|----------------|---|
| <b>SCO 1.3</b>   <b>Students will describe the role of fashion designers and how they shape the industry.</b>  |                |   |
| <b>Concepts and Content</b>  |                | <b>I Can – exemplars:</b>   |
| Role of Designer <ul style="list-style-type: none"> <li>• Education</li> <li>• Responsibilities</li> </ul><br>Influential Designers <ul style="list-style-type: none"> <li>• Names and Achievements</li> <li>• Styles</li> </ul> |                | I can describe the recommended education for a fashion designer.<br><br>I can communicate the roles and responsibilities of a fashion designer.<br><br>I can recognise the names and achievements of influential fashion designers from the past.<br><br>I can describe the styles for which influential fashion designers from the past are known. |
| <b>Resources</b>   |                |   |
| <b>Video</b>   | <b>Website</b> | <b>Document</b>   |
|  |                | Louise Liddell and Carolee Samuels, <i>“Apparel Design, Textiles &amp; Construction”</i> , 11th Edition, 2018.<br><br>Mary G. Wolfe, <i>“Fashion”</i> , 7th Edition, Goodheart-Wilcox, 2018. (Textbook and Student Workbook)  |

**GCO 2 Students will discover the elements, principles, and influences of design considered by a fashion designer in the developmental stages of a collection.**

| <b>SCO 2.1 Students will analyse how designers use the elements and principles of design in the design process.</b>   |  |
|---|--|
| <b>Concepts and Content</b>   | <b>I Can – exemplars:</b>  |
| <p>Figure Types</p> <ul style="list-style-type: none"> <li>Triangle, Inverted Triangle, Hourglass, Rectangle, Circle</li> </ul> <p>Colour (Element)</p> <ul style="list-style-type: none"> <li>Wheel</li> <li>Schemes and Messages</li> <li>Seasons</li> </ul> <p>Other Elements</p> <ul style="list-style-type: none"> <li>Line, Form, Texture</li> </ul> <p>Principles</p> <ul style="list-style-type: none"> <li>Harmony</li> <li>Balance, Proportion, Rhythm, Emphasis</li> </ul> | <p>I can identify various figure types and recognise that healthy human bodies come in a variety of shapes and sizes.</p> <p>I can identify primary, secondary, and tertiary colours.</p> <p>I can differentiate between colour schemes.</p> <p>I can describe messages that different colour schemes communicate.</p> <p>I can analyse physical characteristics to determine someone’s colour season.</p> <p>I can assess how line, form, and texture are used in fashion design to create different effects.</p> <p>I can demonstrate the significance of harmony in design.</p> <p>I can use the elements of design to achieve balance, proportion, rhythm, or emphasis while maintaining harmony.</p> <p>I can apply the elements and principles of design to produce a specific result.</p> |

| <b>Resources</b> |                |  |
|------------------|----------------|--|
| <b>Video</b>     | <b>Website</b> | <p><b>Document</b><br/> Louise Liddell and Carolee Samuels, <i>“Apparel Design, Textiles &amp; Construction”</i>, 11th Edition, 2018.</p> <p>Mary G. Wolfe, <i>“Fashion”</i>, 7th Edition, Goodheart-Wilcox, 2018. (Textbook and Student Workbook)</p> |

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| <b>SCO 2.2</b>   | <b>Students will assess a variety of other considerations that influence designers in the developmental stages of a collection.</b>  |  |
| <b>Concepts and Content</b>  | <b>I Can – exemplars:</b>  |  |
| Other Design Consideration: <ul style="list-style-type: none"> <li>Availability, Lifestyle, Motif, Cohesion, Market, Influencers, Streetwear, Pop Culture, Celebrities, History, Architecture, Ethnic Costume, Technology, Function</li> </ul> | <p>I can consider a variety of other factors that influence design choices and can prioritize them for specific results.</p> <p>I can evaluate the importance of outside influences on the design process.</p> |  |
| <b>Resources</b>   |  |  |
| <b>Video</b>   | <b>Website</b>   | <b>Document</b><br>Steven Faerm, <i>Fashion Design Course – Principles, Practice, and Techniques: The Practical Guide for Aspiring Fashion Designers</i> , Second Edition, Quarto Inc, 2017. |

**GCO 3 Students will practice being a fashion designer and develop their design process from inspiration to creation.**

|  |                |   |
|--|----------------|---|
| <b>SCO 3.1 Students will investigate a variety of inspirational sources to develop a vision for their designs.</b>             |                |   |
| <b>Concepts and Content</b>  |                | <b>I Can – exemplars:</b>   |
| Field Research <ul style="list-style-type: none"> <li>• Primary</li> <li>• Secondary</li> </ul>                                |                | I can use primary and secondary research to find inspiration for fashion design   |
| Displaying Inspiration <ul style="list-style-type: none"> <li>• Mood Board (Emotional Anchor, Principles of Design)</li> </ul> |                | I can explain the purpose of a mood board in the fashion design process.  |
|  |                | I can effectively demonstrate the anchoring theme/emotion of my designs to an audience through the use of a mood board or similar visual display.                         |
| <b>Resources</b>   |                |   |
| <b>Video</b>   | <b>Website</b> | <b>Document</b>   |
|  |                | Steven Faerm, <i>Fashion Design Course – Principles, Practice, and Techniques: The Practical Guide for Aspiring Fashion Designers</i> , Second Edition, Quarto Inc, 2017. |

|   |                |   |
|---|----------------|---|
| <b>SCO 3.2   Students will conceptualize their designs through fashion illustration.</b>  |                |   |
| <b>Concepts and Content</b>   |                | <b>I Can – exemplars:</b>   |
| Fashion Drawings <ul style="list-style-type: none"> <li>• Sketch, Flat, Technical/Specification, Illustration</li> </ul><br>Illustrating <ul style="list-style-type: none"> <li>• Croquis</li> <li>• Techniques (Proportion, Lines, Shading, Texture, Gesturing)</li> </ul> |                | I can differentiate between the various types of fashion drawings.<br><br>I can challenge how fashion is illustrated and evaluate its consequences.<br><br>I can sketch a croquis.<br><br>I can demonstrate appropriate illustration techniques to accurately portray my design vision on a croquis.              |
| <b>Resources</b>  |                |   |
| <b>Video</b>  | <b>Website</b> | <b>Document</b>   |
|   |                | Nancy Riegelman, <i>9 Heads: A Guide to Drawing Fashion</i> , (4th Edition), 9 Heads Media, 2016.<br><br>Lance Derrick, <i>Fashion Sketchbook Male Figure Template</i> , Lance Derrick Productions, 2019.<br><br>Lance Derrick, <i>Fashion Sketchbook Female Figure Template</i> Lance Derrick Productions, 2019. |

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| <b>SCO 3.3</b>  | <b>Students will practice the basics of pattern drafting and apply their learning in the creation of their own design.</b> |  |
| <b>Concepts and Content</b>   |  | <b>I Can – exemplars:</b>  |
| Reading a Pattern <ul style="list-style-type: none"> <li>• Vocabulary</li> <li>• Symbols</li> </ul> Drafting a Pattern <ul style="list-style-type: none"> <li>• Measuring and Converting</li> <li>• Drafting</li> </ul> |  | I can understand and use the technical vocabulary, symbols, and drawings needed for garment construction.<br><br>I can take accurate body measurements necessary for pattern drafting.<br><br>I can investigate and critique how companies determine their standard sizes.<br><br>I can add and subtract fractions necessary in pattern drafting.<br><br>I can draft or alter a basic pattern piece.   |
| <b>Resources</b>  |  |  |
| <b>Video</b>  | <b>Website</b>   | <b>Document</b>  |
|   |  | Helen Joseph-Armstrong, <i>Patternmaking for Fashion Design</i> , Fifth Edition, Pearson, 2010.<br><br>Sample Commercial Patterns; tissue paper patterns and digital patterns ex: McCall's, Butterick, Simplicity, Burda, etc.<br><br>Mary G. Westfall, <i>Successful Sewing</i> Seventh Edition, Goodheart-Wilcox, 2013.<br><br>Anne Marie Soto (Editor), <i>Simplicity's Simply the Best Sewing Book Paperback</i> Simplicity Sewing Pattern Company, 2011 |

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**GCO 4 Students will demonstrate safe procedures and proper use of equipment in the workplace while applying industry standard construction techniques.**

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|--|--|-----------------|
| <b>SCO 4.1</b>   | <b>Students will discover safe procedures, common potential hazards in the lab and workplace, and demonstrate safe use of equipment and tools.</b>   |                 |
| <b>Concepts and Content</b>  | <b>I Can – exemplars:</b>  |                 |
| Safety in the Lab and Workplace <ul style="list-style-type: none"> <li>• Safety Orientation (Provincial Online Course)</li> <li>• Specific Training for Equipment Available</li> </ul> | I can identify safety equipment.<br><br>I can demonstrate proper use of safety equipment.<br><br>I can recognize consequences for unsafe procedures.<br><br>I can assess potential hazards of inappropriate clothing, footwear, and jewellery. |                 |
| <b>Resources</b>   |  |                 |
| <b>Video</b>   | <b>Website</b><br>NB Online Safety Orientation Registration<br><a href="http://www.nbcsa.ca/NBCSASStudent/">http://www.nbcsa.ca/NBCSASStudent/</a>   | <b>Document</b> |

|  |   |  |
|--|---|--|
| <b>SCO 4.2</b>   | <b>Students will identify and understand the basic functions of the technology required for garment construction.</b>   |  |
| <b>Concepts and Content</b>  | <b>I Can – exemplars:</b>   |  |
| <p>Sewing Machine</p> <ul style="list-style-type: none"> <li>Essential Parts and Functions (Foot Pedal, Power Switch, Power Cord, Spool Pin, Bobbin Winder, Bobbin Case, Presser Foot, Reverse Stitch Lever/Button etc.)</li> </ul> <p>Basic Tools Technology</p> <ul style="list-style-type: none"> <li>Use and Functions (Basic Tools: Sheers, Rotary Cutter, Seam Ripper, Pin Cushion, Straight Pins, Iron, Ironing Board, Gauge, Flexible Measuring Tape, Tailor’s Chalk and Marking Pens, Tracing Wheel and Paper, Pinking Sheers, Serger, etc.)</li> </ul> | <p>I can examine the essential parts of the sewing machine and explain their basic functions.</p> <p>I can demonstrate the proper use for basic sewing tools and technologies used in garment construction.</p> |  |
| <b>Resources</b>   |   |  |
| <b>Video</b>   | <b>Website</b>  | <b>Document</b>  |
|  |   | <p>Machine Manual Specific to Machines in Classroom</p> <p>Mary G. Westfall, <i>“Successful Sewing”</i> Seventh Edition, Goodheart-Wilcox, 2013.</p> |

|   |                |   |
|---|----------------|---|
| <b>SCO 4.3   Students will apply machine sewing techniques to a professional standard.</b>  |                |   |
| <b>Concepts and Content</b>   |                | <b>I Can – exemplars:</b>   |
| Basic Sewing Techniques <ul style="list-style-type: none"> <li>• Stitching (Standard Stitch, Zig-Zag Stitch)</li> <li>• Pressing (Open, To One Side)</li> <li>• Finishing (Pinking, Overlocking)</li> </ul> |                | I can apply basic machine sewing techniques including pressing and finishing to a professional standard.<br><br>I can apply appropriate sewing techniques to extend the life of a textile item to promote sustainability.   |
| <b>Resources</b>  |                |   |
| <b>Video</b>  | <b>Website</b> | <b>Document</b>   |
|   |                | Sample Commercial Patterns; tissue paper patterns and digital patterns ex: McCall’s, Butterick, Simplicity, Burda, etc.<br><br>Mary G. Westfall, <i>“Successful Sewing”</i> Seventh Edition, Goodheart-Wilcox, 2013.<br><br>Anne Marie Soto (Editor), <i>“Simplicity's Simply the Best Sewing Book Paperback”</i> Simplicity Sewing Pattern Company, 2011 |

**GCO 5 Students will explore the business of fashion from production, through presentation, to marketing and promotion.**

|  |  |  |
|--|--|--|
| <b>SCO 5.1</b>   | <b>Students will research various production options for specific garments, their associated costs, and their global impact.</b> |  |
| <b>Concepts and Content</b>  |  | <b>I Can – exemplars:</b>  |
| Materials <ul style="list-style-type: none"> <li>• What? Where?</li> </ul>                               |  | I can determine the materials necessary to construct a specific garment.   |
| Finance <ul style="list-style-type: none"> <li>• Production and Distribution</li> <li>• Sales</li> </ul> |  | I can calculate the approximate cost associated with the production and distribution of a specific garment.<br><br>I can calculate the optimal sales price for a specific garment.   |
| Impact <ul style="list-style-type: none"> <li>• Humanitarian and Environmental</li> </ul>                |  | I can examine the humanitarian and environmental impacts of the “fast fashion” industry.<br><br>I can recognise sustainable and ethical production practices.<br><br>I can advocate for solutions to improve current production processes. |
| <b>Resources</b>   |  |  |
| <b>Video</b>   | <b>Website</b>   | <b>Document</b><br>Louise Liddell and Carolee Samuels, <i>“Apparel Design, Textiles &amp; Construction”</i> , 11th Edition, 2018.  |

|   |                |  |
|---|----------------|--|
| <b>SCO 5.2</b>   <b>Students will create a portfolio of designs in preparation for a professional business plan presentation.</b>                       |                |  |
| <b>Concepts and Content</b>   |                | <b>I Can – exemplars:</b>  |
| Portfolio <ul style="list-style-type: none"> <li>• Inspiration (Mood Board)</li> <li>• Illustrations (Designs)</li> <li>• Samples (Swatches)</li> </ul> |                | I can evaluate the significance of a design portfolio in a business presentation.<br><br>I can create a portfolio that demonstrates the design process from inspiration to creation. |
| <b>Resources</b>  |                |  |
| <b>Video</b>  | <b>Website</b> | <b>Document</b><br>Louise Liddell and Carolee Samuels, <i>“Apparel Design, Textiles &amp; Construction”</i> , 11th Edition, 2018.  |

|   |                |   |
|---|----------------|---|
| <b>SCO 5.3   Students will market designs by implementing promotional strategies specific to the fashion industry.</b>  |                |   |
| <b>Concepts and Content</b>   |                | <b>I Can – exemplars:</b>   |
| Promotional and Advertising Strategies <ul style="list-style-type: none"> <li>• Target Market</li> <li>• Photography</li> <li>• Retailers</li> <li>• Other Promotors</li> </ul> |                | I can determine the target market for specific apparel.<br><br>I can differentiate between different types of fashion photography and their purposes in product promotion.<br><br>I can challenge how fashion is portrayed in society and analyse its psychological impact.<br><br>I can assess an appropriate retailer for specific apparel.<br><br>I can evaluate other fashion promotors and their influence on sales. |
| <b>Resources</b>  |                |   |
| <b>Video</b>  | <b>Website</b> | <b>Document</b><br>Louise Liddell and Carolee Samuels, <i>“Apparel Design, Textiles &amp; Construction”</i> , 11th Edition, 2018.   |

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## 6. Appendices

### 6.1 New Brunswick Global Competencies

| Critical Thinking and Problem-Solving  | Innovation, Creativity, and Entrepreneurship  | Self-Awareness and Self-Management  |
|--|---|---|
| <ul style="list-style-type: none"> <li>• Engages in an inquiry process to solve problems</li> <li>• Acquires, processes, interprets, synthesizes, and critically analyzes information to make informed decisions (i.e., critical and digital literacy)</li> <li>• Selects strategies, resources, and tools to support their learning, thinking, and problem-solving</li> <li>• Evaluates the effectiveness of their choices</li> <li>• Sees patterns, makes connections, and transfers their learning from one situation to another, including real-world applications</li> <li>• Analyzes the functions and interconnections of social, ecological, and economic systems</li> <li>• Constructs, relates and applies knowledge to all domains of life, such as school, home, work, friends, and community</li> <li>• Solves meaningful, real-life, and complex problems by taking concrete steps to address issues and design and manage projects</li> </ul> | <ul style="list-style-type: none"> <li>• Displays curiosity, identifies opportunities for improvement and learning, and believes in their ability to improve</li> <li>• Views errors as part of the improvement process</li> <li>• Formulates and expresses insightful questions and opinions to generate novel ideas</li> <li>• Turns ideas into value for others by enhancing ideas or products to provide new-to-the-world or improved solutions to complex social, ecological, and economic problems or to meet a need in a community</li> <li>• Takes risks in their thinking and creating</li> <li>• Discovers through inquiry research, hypothesizing, and experimenting with new strategies or techniques</li> <li>• Seeks and makes use of feedback to clarify understanding, ideas, and products</li> <li>• Enhances concepts, ideas, or products through a creative process</li> </ul> | <ul style="list-style-type: none"> <li>• Has self-efficacy, sees themselves as learners, and believes that they can make life better for themselves and others</li> <li>• Develops a positive identity, sense of self, and purpose from their personal and cultural qualities</li> <li>• Develops and identifies personal, educational, and career goals, opportunities, and pathways</li> <li>• Monitors their progress</li> <li>• Perseveres to overcome challenges</li> <li>• Adapts to change and is resilient in adverse situations</li> <li>• Aware of, manages, and expresses their emotions, thoughts, and actions in order to understand themselves and others</li> <li>• Manages their holistic well-being (e.g., mental, physical, and spiritual)</li> <li>• Accurately self-assesses their current level of understanding or proficiency</li> <li>• Advocates for support based on their strengths, needs, and how they learn best</li> <li>• Manages their time, environment, and attention, including their focus, concentration, and engagement</li> </ul> |

|  |  |  |
|--|--|--|
| <ul style="list-style-type: none"> <li>• Formulates and expresses questions to further their understanding, thinking, and problem-solving</li> </ul>   |  |  |
| <p style="text-align: center;"><b>Collaboration</b></p>  | <p style="text-align: center;"><b>Communication</b></p>  | <p style="text-align: center;"><b>Sustainability and Global Citizenship</b></p>  |
| <ul style="list-style-type: none"> <li>• Participates in teams by establishing positive and respectful relationships, developing trust, and acting interdependently and with integrity</li> <li>• Learns from and contributes to the learning of others by co-constructing knowledge, meaning, and content</li> <li>• Assumes various roles on the team and respects a diversity of perspectives</li> <li>• Addresses disagreements and manages conflict in a sensitive and constructive manner</li> <li>• Networks with a variety of communities/groups</li> <li>• Appropriately uses an array of technology to work with others</li> <li>• Fosters social well-being, inclusivity, and belonging for themselves and others by creating and maintaining positive relationships with diverse groups of people</li> <li>• Demonstrates empathy for others in a variety of contexts</li> </ul> | <ul style="list-style-type: none"> <li>• Expresses themselves using the appropriate communication tools for the intended audience</li> <li>• Creates a positive digital identity</li> <li>• Communicates effectively in French and/or English and/or Mi'kmaq or Wolastoqey through a variety of media and in a variety of contexts</li> <li>• Gains knowledge about a variety of languages beyond their first and additional languages</li> <li>• Recognizes the strong connection between language and ways of knowing the world</li> <li>• Asks effective questions to create a shared communication culture, attend to understand all points of view, express their own opinions, and advocate for ideas</li> </ul> | <ul style="list-style-type: none"> <li>• Understands the interconnectedness of social, ecological, and economic forces, and how they affect individuals, societies, and countries</li> <li>• Recognizes discrimination and promotes principles of equity, human rights, and democratic participation</li> <li>• Understands Indigenous worldviews, traditions, values, customs, and knowledge</li> <li>• Learns from and with diverse people, develop cross-cultural understanding</li> <li>• Understands the forces that affect individuals and societies</li> <li>• Takes action and makes responsible decisions that support social settings, natural environments, and quality of life for all, now and in the future</li> <li>• Contributes to society and to the culture of local, national, global, and virtual communities in a responsible, inclusive, accountable, sustainable, and ethical manner</li> <li>• Participates in networks in a safe and socially responsible manner.</li> </ul> |
| <p style="text-align: center;"><b>Foundation of Literacy and Numeracy</b></p>  |  |  |

## 6.2 Universal Design for Learning (UDL)

UDL helps meet the challenge of diversity by suggesting flexible instructional materials, techniques, and strategies that empower educators to meet these varied needs. UDL research demonstrates that the challenge of diversity can and must be met by making curriculum flexible and responsive to learner differences. UDL provides guidelines to minimize barriers and maximize learning for all.

| Is there a form of <b>assistive technology</b> that could be used to enhance/facilitate this lesson?                                     | General Examples                    | Example in your subject area |
|--|-------------------------------------|------------------------------|
| Are there <b>materials which can appropriately challenge</b> readers to enhance this learning?   | Audiobooks, EBSCO, Worldbook Online |                              |
| Are there students in this group who cannot <b>access this learning (PLP background)</b> and whose needs I must revisit before teaching? | PLP information/considerations      |                              |
| Are there other <b>choices</b> that can be provided in this learning opportunity?  | Differentiation models (RAFTs...)   |                              |
| Is there another/a <b>variety of media</b> available? Only paper-based? Can it be listening? Can I add a visual component?               |                                     |                              |

|   |  |  |
|---|--|--|
| Can <b>movement</b> be involved?  | Quantum techniques   |  |
| <b>Grouping and regrouping?</b>   | Cooperative learning; team games and tournaments   |  |
| Teacher versus non- teacher centered?<br><b>Instructional design strategies –...</b>                      | web based lesson... project-based, student research based  |  |
| Contracts?  |  |  |
| Opportunities for students to <b>propose variations</b> to the assignments/projects?                      | Tic Tac Toe  |  |
| Use of <b>art /music / technology?</b>  | Songs, Videos, URL, YouTube  |  |
| Can I use <b>drama?</b> Art....   | Use of improvisation; Skits; reader's theater;<br>Can we make something? Demonstrate understanding visually? Paint a painting? |  |
| Is there a plan to support the student/s who might already know this subject matter?<br><b>Enrichment</b> | Triad Model  |  |

|   |  |  |
|---|--|--|
| <p>Does the <b>language level</b> need to be adjusted for the student to access this learning?</p>  | <p>Link to adjust language level of text; CEFR information... SIOP techniques for EL learners; use of alternate texts...</p>   |  |
| <p>Is there an <b>independent or collaborative activity-project</b> that would be better meet the needs of one or more students?</p>        |  |  |
| <p>Are there any <b>experts</b> that I could bring into the classroom electronically or as a guest speaker?</p>                             | <p>Speakers list, Skype contacts, media links, television documentary, archived historical documents</p>   |  |
| <p>Have I linked the goal to as current event or a cultural event in the student's lives? Can I make the learning more <b>relevant</b>?</p> | <p>Can this be applied in real life? TED talk, news item; societal trend, popular song?<br/>Can we start the unit and adjust or create it based on the students, interests or direction?</p> |  |
| <p>Is there a <b>hands-on experience</b> that we could do to launch this lesson or this learning?</p>                                       |  |  |

## 7. Resources

See Supplementary Document for additional optional resources.